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ART AND PROGRESS

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THE LINCOLN MEMORIAL

For many years a National Memorial to Abraham Lincoln has been discussed. Less than a fortnight ago, as this issue of ART AND PROGRESS was going to press, a bill appointing a Commission to secure plans and designs for such a memorial passed both houses of Congress. This Commission is composed of William H. Taft, President of the United States, Shelby M. Cullom, Joseph G. Cannon, George Peabody Wetmore, Samuel W. McCall, H. D. Money and Champ Clark. It is empowered to procure and determine upon a location, plan, and design for a monument or memorial in the city of Washington, subject to the approval of Congress, and is authorized to

employ the services of such artists, sculptors, architects, and others as it shall determine necessary, and to avail itself of the services or advice of the Commission of Fine Arts created by Congress last year. Two million dollars is named as the maximum cost of the memorial and fifty thousand dollars is directly appropriated to defray the necessary expenses of the Commission. The only question now will be the selection of site and design. The site, moreover, has already been indicated by the Park Commission in its plan for the development of Washington which has received almost universal endorsement. This site is on the river front at the eastern end of the proposed Memorial Bridge and on the axis of the Washington Monument and the Capitol. Here the Lincoln Memorial would have magnificent setting and appropriate importance. This land, furthermore, already belongs to the Government. Without question this site will be proposed and urged by artistic bodies. Three members of the Commission—Mr. Cannon, Mr. McCall, and Mr. Cullom—were responsible for the bill introduced into Congress two years ago, authorizing the erection of the Lincoln Memorial on Capitol Hill adjacent to the Pennsylvania Railroad plaza. The only cogent influence which can be brought to bear upon the Commission is public opinion. By this it must be guided. Here is an instance where the best expert advice should be sought and followed. To have politics or partisanship enter into the erection of a memorial to Lincoln would be a national disgrace. Such a memorial must be worthy both of the Nation and of the man it commemorates.

MUSEUMS FOR THE PEOPLE

The success attending Minneapolis's effort to establish an Art Museum is significant and stimulating. If a month's campaign were sufficient to obtain both a site and building fund for this purpose in Minneapolis, in other cities of similar size and wealth such a thing should not be counted an impossibility. What Minneapolis has done every city can

do on a proportionate scale, and there is reason to believe that others will follow her example. Art museums are, it is true, a modern product, but they are fast becoming a factor in the lives of the people. It will not be long before an art gallery is thought as much a necessity to a city as a public library is today. If literature and music are supplied freely why not pictures and other expressions of art? The present need is for appropriate buildings. Referring to the value of owning such a building Mr. Wm. M. R. French, at the dinner given in Minneapolis at which pledges for the new museum in that city were made, said: "The question naturally arises as to where you will get your collections if you build at once. It will not be difficult. Nothing is better than casts from antique sculpture, and they cost but comparatively little; photographs, of course, are wonderful revealers of art; transient exhibitions can be had without difficulty; and, furthermore, a building has attractive powers if it is fireproof—gifts will come. Within seven years the Chicago Art Institute has been fortunate enough to secure three of the six most important private collections in Chicago. Indeed, we have had many gifts and none of the donors has, I believe, regretted his generosity." This testimony, coupled with Minneapolis's endeavor, will be found impressive. To establish an art museum does not of necessity require large expenditure and its upkeep need not be costly. Many museums have begun modestly; indeed even the Metropolitan Museum is developing in accordance with a progressive plan, wing after wing being added to the main building as need arises. In Minneapolis the land has been given to the city and the Museum building will likewise be a municipal possession, but the management of the Art Museum will perpetually rest in the hands of the Art Society. It will in this way be a work for the people by the people. It was not very many decades ago that Art Museums were scarce in the east—it will not be many years, one can safely prophecy, before they will be numerous in the west.

NOTES

MINNEAPOLIS'S
ART MUSEUM

Minneapolis is to have an Art Museum. Ten acres of land admirably located have been given as a site and over four hundred thousand dollars contributed toward a building fund. Probably no city ever seized upon the museum idea with more vim and certainly few projects for the public good have been put through with greater expedition. It was announced in the last issue of ART AND PROGRESS that a campaign had been instituted for the establishment of an Art Museum, but before the magazine was off the press the thing had been virtually accomplished. The credit belongs to the Minneapolis Society of the Fine Arts, an organization formed a little over twenty-five years ago to promote the development of art in Minneapolis. In December the president of this Society, Mr. Edwin R. Hewitt, returned from abroad, where he had been making a special study of art museums, and urged the establishment of a city museum in Minneapolis. Mr. Hewitt's plan was that this museum should not merely house paintings and sculpture but the various crafts and that it should be a building in which every citizen of Minneapolis should have an interest. On these lines the campaign was planned. The officers of the Society of the Fine Arts not only entered heartily into the work of arousing interest and gaining supporters for the project but sought the co-operation of other local organizations. Tentative plans were drawn and expert advice secured. The Minneapolis, University, and Commercial Clubs, and a number of business men, were rapidly enlisted to take up the campaign for membership, the plan being to increase the membership of the Society to 2,000 at \$10 each and thus provide a maintenance fund. Blanks for this purpose were widely distributed. The latter part of December Mr. E. J. Carpenter, the vice-president of the Society, went to Chicago to consult with the officers of the Art Institute of that city, and invited Mr. Charles L. Hutchinson, president, Mr. N. H. Carpen-